

Sunday, October 20, 2019, 3pm  
 Zellerbach Hall

## Hālau o Kekuhi

Nālani Kanakaʻole, *Loea Hula, master adept in hula and hula traditions*  
 Huihui Kanahele-Mossman, *Kumu Hula, hula instructor*  
 Kaula Kanakaʻole-Ioane, *Hoʻopaʻa, dance conductor*

### ʻOlapa (Dancers)

Kuhaʻo Zane  
 Hua Loo  
 Lahela Camara  
 Mahealani Lono

Kainoa Thornton  
 Keʻale Thornton  
 ʻAma Lilly

Kahele Joaquin  
 Lanihuli Kanahele  
 Makakapu Ioane  
 Nahulu Carvalho

*Cal Performances' 2019–20 season is sponsored by Wells Fargo.*

### ABOUT THE ARTISTS

“Hula is a reflection of life. Hula is a way of telling history.”

—Pualani Kanakaʻole Kanahele

**Hālau o Kekuhi** is the *hālau hula* (classical dance company) and the center of cultural knowledge for the Edith Kanakaʻole Foundation. The cultural beliefs and practices in which the foundation is anchored radiate from the traditional practices of the *hālau* that can account for eight generations of *kumu hula*. Hālau o Kekuhi is celebrated for its mastery of the *ʻaihaʻa* style of hula (dance) and *oli* (chant). The *ʻaihaʻa* is a low-postured, vigorous, bombastic style of hula that springs from the eruptive volcano personae Pele and Hiʻiaka, characteristic of Hawaii Island’s creative forces.

The leadership of the dance company is transmitted from matrilineal succession and with the passing of Edith Kanakaʻole, her daughters Pualani Kanakaʻole Kanahele and Nālani Kanakaʻole, both National Heritage Fellows, assumed the role of *kumu hula*. In 2007, Pualani relinquished her position to her daugh-

ters, Kekuhi Kealiikanakaʻoleohaililani and Huihui Kanahele-Mossman. The *hālau* is now under the direction of Nālani and Huihui. Currently, the *hālau*’s performances have been reflective of the natural phenomenon of the volcano, since this has been an active occurrence on the island for over a decade. Hālau o Kekuhi has earned local, state, national, and international recognition for its art.

### Program Note

Hula is a choreographed interpretation of a poetic text. At the heart of a hula performance is the poetic text called *mele* [chant or song]; without a poetic text, there is no basis for the choreographed movement interpretation. The *mele* deftly weaves together metaphors of places and allusions to gods and people, using images of nature. A *mele*, then, is a poetic text rich with *kaona*—multiple layers of meanings that make even ancient texts as relevant today as when they were written.

—reference: Dr. Amy Kuʻuleialoha Stillman,  
 University of Michigan

## PROGRAM

DANCES HONORING PELE,  
THE SOURCE OF OUR VOLCANO*O Pele ke kumu o Kahiki,  
nana i hoolale ka Pohaku*

Translates as “Pele of distant land is the one who stirs up and ignites the rocks.” This hula establishes the volcano goddess Pele and her familial relations as the energies that shape the geology of our islands.

*Holo mai Pele mai ka hikina*

“Pele travels from the east,” this number describes Pele’s arrival to the islands.

*Kuolo loa Keaau i ka nahelehele*

“Keaau’s long resonance in the forest” speaks of the aftereffects of Hiiaka’s (Pele’s sister) battle with the dragon of the Hilo forest.

*Hulihia ke au nee i lalo i akea*

“The current of great destruction that moves the expansive foundation” describes the home of the volcano and the geologic activities that form our basaltic foundation.

*Ohia ka moku*

This hula has to do with our pioneer canopy tree, which establishes the forest after a lava flow. The title is also a poetic play on the word *ohia*—*ohi* with an added “a”—which means “to make happen or occur.” The Ohia tree is the rain- and mist-gatherer of our forests.

*Oaka ka lani naue ka honua*

“The heavens open up and the earth shakes.” A description of a volcanic eruption that occurred in the 1980s.

*Ku i wailua ka pou hale*

“At Wailua stands the main house-post.” Danced by the women of the troupe, this hula speaks of the winds and characteristics of Kau as a metaphor for a spirit who is flitting from place to place before Hiiaka forces it back into the body in which it belongs.

*KO HIIAKA HUAKAI I KOHALA –  
HIIAKA’S JOURNEY TO KOHALA*

Continuing to honor Pele, these dances give movement to a portion of the epic journey of Hiiakaikapoliopele, the youngest sibling and most favorite of Pele. This series of dances takes us to the very northern point of Hawaii island, a district known as Kohala. In this district, Hiiaka confronts many challenges, most of which are the *moó* or dragons protecting their water sources. At the end of this portion of the story, Hiiaka grows in power; her victory will then take her to Maui and other formidable opponents.

*Laulia ke alii nana i hele mai ka lani*

“Laulia the ruler who comes from the heavens.” This dance speaks of the dryland forest forms of Hiiaka, abundant in the dry spaces of Kohala.

*He kai ehu ko Kohalalao*

“The reddened sea of Kohalalao,” describing the immediate coastline of the east side of Kohala. This dance speaks of the many unique features of Kohala, the oldest of five volcanoes that make up the island of Hawaii, including the unforgiving coastline and high cliffs of eastern Kohala, and the sound created by these two phenomena.

*Ke aa mai nei na maka o ke akua*

A hula *kiai*, or a dance of defensive movements, the poetry here speaks of Hiiaka’s warning to the largest dragon enemy. As the ending phrase states... “I am Hiiaka *i ka pele*. As my strength grows, I will battle. I am the warrior.”

*Lei mahiki i ka ua*

“The *Mahiki lei* in the rain” uses the unique weather of the uplands of Kohala as a metaphor for the ending of the reign of the area’s older generation of dragon residents.

*Ke welina mai nei ke kini o lalo*

This welcome dance speaks of the rains and clouds of upland forests.

*Ua ona o Kane i ka awa*

“The state of inebriation of Kane” speaks metaphorically of Waipio, the eastern border of the Mahiki forest of Kohala. This valley is famous

for its verdant growth, made possible by an abundance of water in the form of rain and rivers.

#### *A Koaekoa i Pueohulunui*

“The white-tailed tropic bird in Pueohulunui,” a place where the gods dwell at the top of the cliff, speaks of the many valleys in North Hilo and Kohala that were the birthplaces of very high-ranking chiefs of Hawaii island. You will often see this white-tailed bird flying among high cliffs.

#### *O oe ia e ka wahine o Puuepa e*

“You are the women of Puuepa.” This *mele* speaks of the dragon Mo’okini. At the same time, it celebrates the temple of Mo’okini, one of the oldest structures in Hawaii.

#### *A Puuhue i na makani paio*

“The hill that blows away in the battling winds.” This poetry speaks of a dragon named Moolau (“the many dragons”), who kicks up the battling winds of Kohala. Ask anyone on the island of Hawaii and they will confirm this well-known fact of Kohala.

#### *Ke la ka wa ana*

“The time known for its Mahiki rain.” Mahiki is a great expanse of forest on our island. In mythology, it is also a very large dragon who battles with Hiiaka.

### CANOES AND VOYAGING

Our existence on our archipelago is largely due to our navigators and their skill voyaging the ocean. *Na oiwi Hawaii*, or the Hawaiian people, are descendants of those who chose to sail here from foreign lands (what we commonly call Kahiki). These next numbers describe this skill, and the abilities of the simple fishermen of a single district who use their canoes to feed their families.

#### *Ka pae moku*

“The canoe lands” is a dance that describes the arrival of a root ancestor to many Hawaiian people.

#### *Hema me Kahai*

Many of those who carry out extensive study into their genealogy can trace their roots back to these two names. They set the route from the south. In mythology, it was said that Hema came first and Kahai came looking for him by following a bird, the ʻĀ (or masked booby), a very well-traveled ocean bird.

#### *Hoe puna*

Although this title literally translates to “Puna paddles the canoe,” it is a metaphor for the great chief Kamehameha I’s triumph over the districts of Hawaii.

#### *Eo e ka lawaia holona i ke kai o Manakaa*

“I say, the traveling fishermen of the sea of Manakaa.” This dance describes a family who, although known for their skill in farming and building, were not well known for their skill in fishing... that is, until they proved themselves to everyone with 442 fish in one catch.

### INTERMISSION

#### DRUM DANCES

Dances accompanied by drums were first taught to us by teachers whose hula originated on the island of Oahu. As with the islands themselves, much of this poetry and vocabulary is older than the traditions of Hawaii island. The dances we perform tonight are widely known and danced throughout the islands and beyond.

#### *Mapukahanu o ka lau a’e*

Best known as a dance for entering into a place of worship, whether it be a temple, a dancing ground, or a forest. These verses are recited at the entrances.

#### *Kaulilua i ke anu Waialeale*

Another popular drum dance performed by many *hula halau*, this piece speaks of the dark dew found in the chill of the Waialeale mountain range that dominates the landscape of the island of Kauai.

***Hanohano e ka uka o Pihanakalani***

“The glorious uplands of Pihanakalani” is a dance performed in a step called *hula aiholo*, a short running step on the balls of the feet. Written for Queen Emma, the poetry speaks of the verdant greenery of Pihanakalani as the backdrop for love.

***Ku oe kou wahi ohelo nei***

“Dwell in your place of *ohelo*”. The *ohelo* is a berry that grows in the uplands; it is also the floor movement that dominates this dance. It is done as the dancer slides back and forth with outstretched legs. As you may recognize, the poetry speaks of lovemaking.

**RITUAL DANCES**

As practitioners of a very ancient art, we are required to participate regularly in rituals and ceremonies. As well as a classical dance form, hula holds its place in the daily lives of our people as part of these activities. The following hula are dances (both historical and contemporary) composed for high ceremony.

***Hulihia ke au ka papa honua ka moku***

“The upheaval of the status of the earth’s foundation.” One in a series of volcanic upheaval verses, this dance calls to the volcano goddess to awaken and overturn the dysfunctional status quo.

***Hula Imakakaloa***

This piece was composed specifically for the rededication of a renewed hula temple (*heiau hula*) in Kau. In 2014, we began restoration of this *heiau* in the southern portion of Hawaii island for use by today’s hula schools. In 2018, this *heiau*, identified as Imakakaloa, was rededicated to Laka and Kanaloa, and opened for use.

***Hula aha lanalana***

Performed at Merrie Monarch in 2019, the complete dance is 13 minutes long, a feat rarely achieved by any hula group. The verses describe impactful chiefs and their descendants and the connection each one has to a star, and to other places beyond our islands.

**FOUNDATIONAL DANCES*****Aia i Niihau i kuu pawehe***

This dance is performed with sticks, or *ka laau*, in this case long ones that connect to the ground and a shorter ones that maintain the rhythm throughout. The poetry describes our oldest occupied (and privately owned) island of Niihau, where the Hawaiian language is still spoken every day.

***Ka wai mukiki ala lehua o ka manu***

“Birds that sip the fragrant water of the lehua.” Part love song, part dream-like state, this piece is performed with the rattle gourd and sung in a fashion that suggests passion and compassion.

***Alagahaga***

On Molokai, there is a practice in which people hide their audibles by garbling their speech. After 30 years of dancing this hula we still cannot confidently communicate its meaning. It is performed in the *hula kui* style, an ancient style combined with new interpretations.

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**Hālau O Kekuhi**

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